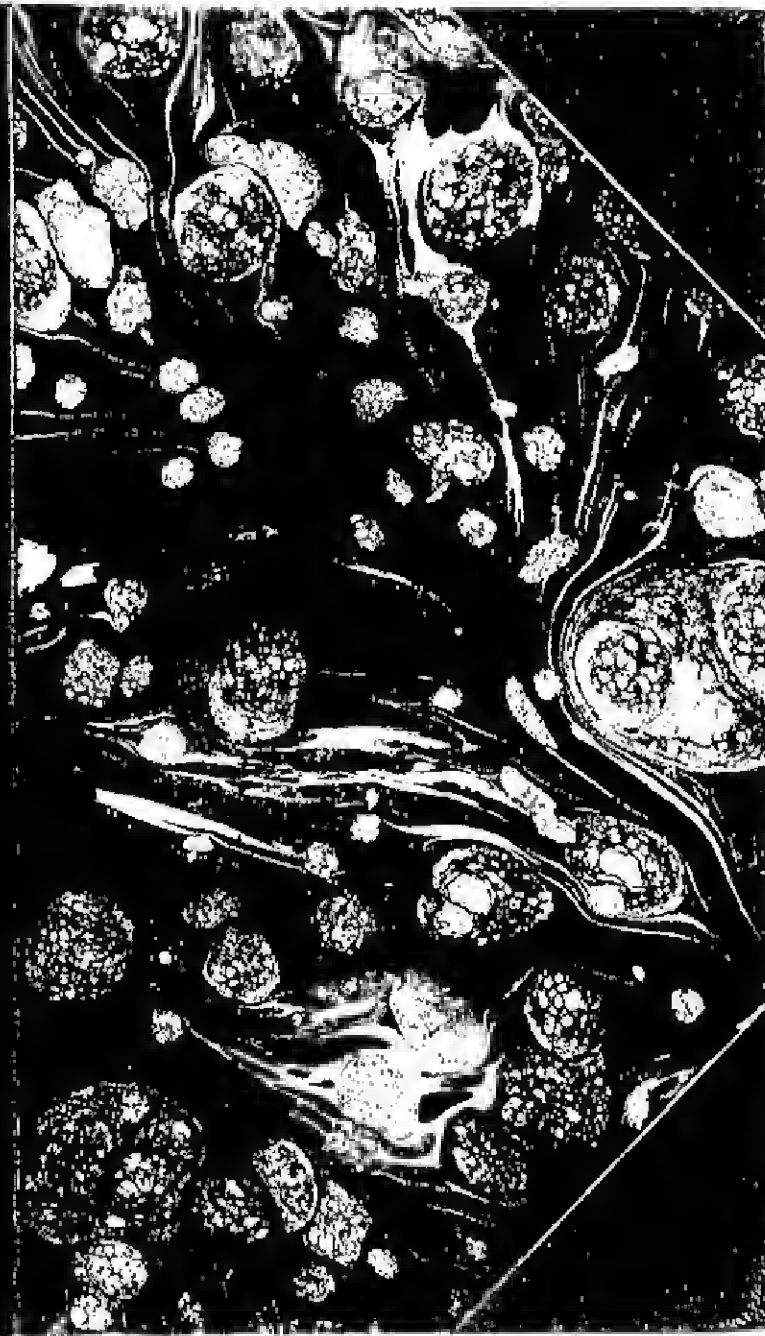
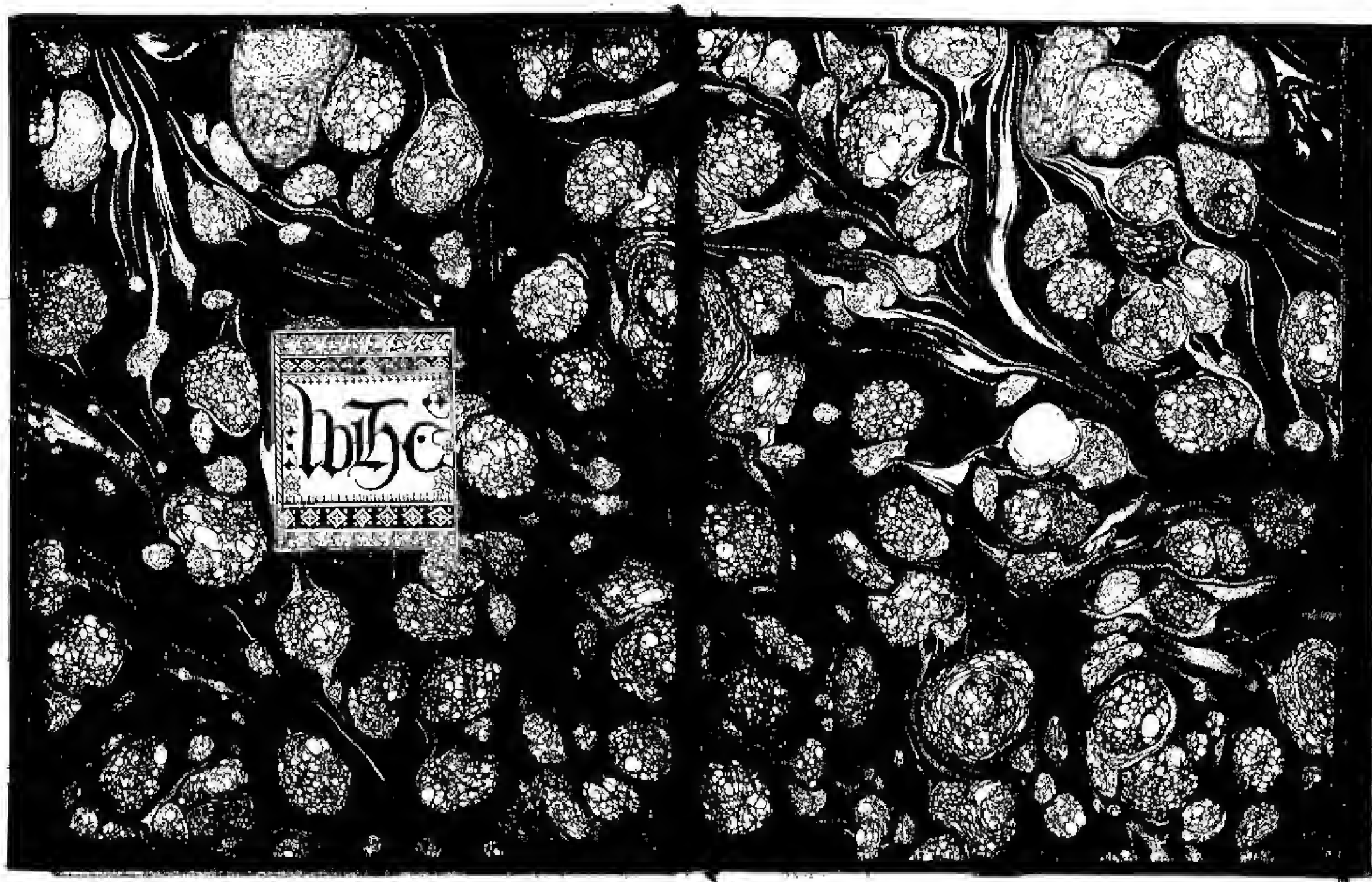


338

338.





0.0.78

12

THE
ENGLISH OPERA;
OR
The Vocal Musick
IN
PSYCHE.

WITH THE
INSTRUMENTAL

Therein Intermix'd.

To which is Adjoyned

The INSTRUMENTAL MUSICK
IN THE
TEMPEST.

BY
MATTHEW LOCK, Composer in Ordinary
to His MAJESTY, and Organist to the QUEEN.

Licensed 1675. ROGER L'ESTRANGE.

LONDON,
Printed by T. Ratcliff, and N. Thompson for the
Author, and are to be Sold by John Carr at his Shop at
the Middle Temple Gate in Fleet-street, MDCLXXV.

To the Most Illustrious PRINCE
J A M E S
Duke of MONMOUTH.

May it Please Your Grace,

THe AUTHOR having made
P S Y C H E Yours by his
Humble Dedication, these
Compositions with the same
Submission Prostrate Themselves to
your Grace, who gave them Life by
your often hearing them practis'd,
and encourag'd & heartn'd the almost
heartless Undertakers & Performers.

MY LORD,

I humbly beg your Graces Pardon
for this Presumption, and your Favour
that I may Subscribe my self,

Your Graces,

Most Obliged Humble Servant,

MATTHEW LOCK.

P R E F A C E.

That Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pity'd than wonder'd at; it being become a kind of fashionable wit, to Peck and Carp at other Mens conceptions, how mean soever their own are. Expecting therefore to fall under the Laſh of some soft headed, or hard hearted Composer (for there are too many better at finding of faults than mending them) I shall endeavour to remove those few blocks which perhaps they may take occasion to stumble at.

The first may be the Title, OPERA. To this I must answer, That the word is borrowed of the Italian; who by it, distinguish their Comedies from their Opera's; Those, a short Plot being laid, the Comedians according to their different Theatres given, Speak, and Act Extempore; but these after much consideration, industry and pains for splendid Scenes and Machines to illustrate the Grand Design, with Art are compos'd in such kinds of Musick as the Subject requires; and accordingly performed. Proportionable to which are these Compositions (the Reader being refer'd to the Book of the whole work for the particular Excellencies) Their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air, Counterpoint, Recitative, Ruge, Canon, and Chromatick Musick; which variety (without vanity be it said) was never in Court or Theatre till now presented in this Nation: though I must confess there has been something done;

The Preface.

done, (and more by me than any other) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not in Musick: for the Author prudently consider'd, that though Italy was, and is the great Academy of the World for that Science and way of Entertainment, England is not: and therefore mixt it with interlocutions, as more proper to our Genius.

Another may be, The extream Compuls of some of the parts. To which, the Idols of their own imagination may be pleas'd (if possible) to know, that he who Composes for Voices, not considering their extent, is like a Botching Stult, who being obliged to make Habits for men, cuts them out for Children. I suppose it needs no Explanation.

The next may be, The extravagancies in some parts of the Composition, wherein (as among slender Grammarians) they may think fix'd rules are broken: but they may be satisfied, that whatever appears so, is only by way of Transition from Time or half-Time Concords, and cover'd by the extream Parts: or to suspend the Ear and Judgement, for satisfying both in the Cadence.

Then, against the performance, They sing out of Tune. To which with modesty it may be answer'd, He or she that is without fault may cast the first Stone: and for those seldom defects, the major part of the Vocal performers being ignorant of Musick, their Excellencies when they do well, which generally are so, rather ought to be admired, than their accidental mistakes upbraided.

The next (and I hope the last) is, or maybe, Why after so long expos'd, is it now Printed?

First, to manifest my duty to several persons of Honour, who expected it.

Secondly, to satisfy those Lovers and Understanders of Musick, whose business or distance prevent their seeing and hearing it.

Thirdly, that these for whom it was Compos'd (tho perchance ignorant of the Quality) by the quantity may be convinc'd, the Composing and Teaching it was not in a Dream; and consequently, that

The Preface.

that if the Expence they have been at, do not answer their big Expectation, the fault's their own, not mine.

Finally, (by way of Caution) to prevent what differences may happen between them, and whoever they may have occasion to employ for the future, that on either side there be no dependance on good Words or Generosity.

The Instrumental Musick before and between the Acts, and the Entries in the Acts of *Psyche* are omitted by the consent of their Author, Signior Gio. Baptista Draghi. The Tunes of the Entries and Dances in the *Tempest* (the Dancers being chang'd) are omitted for the same reason.

The Errata's in this Impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'll Correct them: and is confident what he shall undertake for the future, shall be as free from Mistakes, as any thing that has hitherto been published.

ACT.

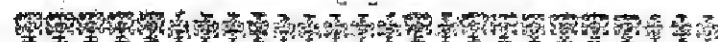
Sold by John Carr, Musical Instrument-seller,
at his Shop in the Middle-Temple Gate in
Fleet-Street.

ALL sorts of Books, and Ruled Paper,
Songs, and Aires Vocal and Instrumental
ready prickt, Lutes, Viols, Violins, Gittars,
Flageletts, Castinets, Strings, and all sorts of
Musical Instruments,

And also Mr. *Tho. Salmon's* Essay to the ad-
vancement of Musick, by casting away the per-
plexity of different Cliffs, price 2 s.

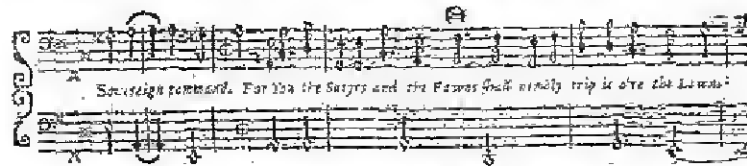
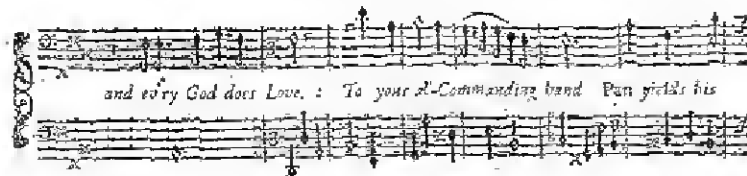
Also *Melothesia*, or certain general Rules for
Playing upon a continued Bass; with a choice
Collection of Lessons for the Harpsicord and
Organ of all sorts, never before Published; all
carefully reviewed by Mr. *Matthew Lock*,
Composer in Ordinary to His Majesty, and
Organist to the Queen.

[1]



ACT. I.

PSYCHE retiring from her Fathers Court, is thus entertain'd by
PAN, and his Followers.



B

Retornello with Violins.

[2]

PAN.
Vertumnus and Flora their Tributes shall
bring.
say, and to Psyche shall Dedicate this happy day. The Sylwans and Dryads shall dance all a
round, And PSYCHE dead Queen of this place shall be Crowned. My kind Sylwans and
Ecohs shall Sing and shall Play, and to Psyche shall Dedicate this happy
Day.

Retornello.
The Nymphs.
And Pan who before all here did com-

[3]

mand, now resigns all his Empire to Psyche's fair Hand.

Retornello.
Chorus and Violins.
And Pan who before all here did com-
And Pan who before all here did com-
And Pan who before all here did com-

The second time repeat this soft, Retor. and Chorus again.
mand, now resigns all his Empire to Psyche's fair hand.
mand, now resigns all his Empire to Psyche's fair hand.
mand, now resigns all his Empire to Psyche's fair hand.
mand, now resigns all his Empire to Psyche's fair hand.

B 2 *After*

After a Rustick Dance of *Sylvans* and *Dryads*, follows the Song of *Eecho's*
planted at Distances within the SCENES.

1.0541

Soft.

Säter.

Great Pyrene shall find no such pleasure as here, no such pleasure as here, as here.

Layard.

Soft.

Softet.

Lowd,

When his dutiful Subjects shall all stand in awe, shall all stand in awe, in awe. Her frowns and her

thy dear dutiful Subjects shall all stand in awe, shall all fear in awe, in awe. Her frowns and her

Find it here:

Soft.

Softer:

Lowd.

Smiles shall give us all Law, shall give us all Law, all Law. And from us of Rebellion see

Snakes shall give us all Law, shall give us all Law, all Law. And from us of Rebellion fear

Smiles shall give us all Law, shall give us all Law, all Law. And from us of Rebel Line the

2426

for

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Chorus of all the Voice 4 and 5's:

need have no fear. She need have no fear, no fear. How happy are those that inhabit this

need have no fear, She need have no fear, no fear. How happy will she be that inherit the

need have no fear. She need have no fear no fear. Her hopes are that that instant that

need have no fear, She need have no fear, no ill. Hark! hark, we hear that maiden sing

where where a fish is not so good, where no fish are in the water, where a fish is not so good.

where no one is left if we're heard, where no fallin' ad we meet, where each single heart a-

Handwritten musical notation on a five-line staff. The notation includes a series of notes, some with stems, and rests, written in a cursive style. The notes are mostly eighth and sixteenth notes, with some beamed together. The staff is filled with the notation, showing a continuous melodic line.

The second system of musical notation, continuing from the first system. It features a treble clef and a key signature of one flat (B-flat). The melody continues with various note values, including eighth and sixteenth notes, and rests. The lyrics 'The Bird Song' are written below the staff.

ever with the face; no Glencoe was ever so calm and so sweet, no ever so calm and so

never was so free: no time was ever so calm and so sweet: was ever so calm and so

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines, typical of a musical score. The ink is dark and the handwriting is somewhat stylized.

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some rests. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half). The system ends with a double bar line.

groes with the factory no climate was ever so calm and so sweet, was ever so calm and so

Softly.

[6]

Sweet, so calm and so sweet, so sweet.

Sweet, so calm and so sweet, so sweet.

Sweet, so calm and so sweet, so sweet.

Sweet, so calm and so sweet, so sweet.

To beauteous Psyche all Devotion is due,
 all Devotion is due, is due,
 Our humble Offerings she will not despise
 she will not despise, despise.

Since the Tribute is offer'd from hearts that are true,
 from hearts that are true, are true,
 From hearts all devoted to Pnyches bright eyes,
 so Pnyches bright eyes, bright eyes.
 Chorus. How happy are they, &c.

Envy.

Song of Envy and Furies.

Now 'gainst Psyche such black storms shall raise, as all her powerful beams shall we're dis-

pel beyond her strength, beyond her strength shall be her suffering, Her to the greatest

miser I'll bring, and ere I've done I'll find her down to Hell. In Hell too late you shall re-

[7]

Second Very.

lent; and all your arrogance repent. We Furies will torment your soul, & you shall weep &

howl, and at the sight of every snake tremble & quake. There you shall weep eternally.

and so the quick shall feel each last're groan. There you shall always wish to die,

and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

Symphony at the descending of *Venus* in her Chariot drawn by Doves.

Venus

with kindest & your Prayers receive, and to your hopes success will give. I have with anger seen

Mankind abuse your Sisters beauty, and her tears deplore, which they shall dare more, for this I

dolary,

dolary. He is first, as shall you witness to the full content. Your Father is with Myche

ron, & in Apollo's Oracle they'll go, her Destiny to know. I by the God of wit shall be obey'd, for

wit to be my self is selfish made. He'll refer to your cause & make that you will not repine, but

will applaud the Oracles decree.

The end of the First ACT.

D

ACT II.

ACT. II.

The Song of Procession in the Temple of APOLLO, accompanied with Wind and Strung Instruments.

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-

Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire

Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire

quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence & beauty

quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence & beauty

fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence and beauty

fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence and beauty

may

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocence and beauty may go free.

may go free. The Gods will sure to her propitious be, if Innocence and beauty may go free.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priest. Go on, and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, go on and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priest.

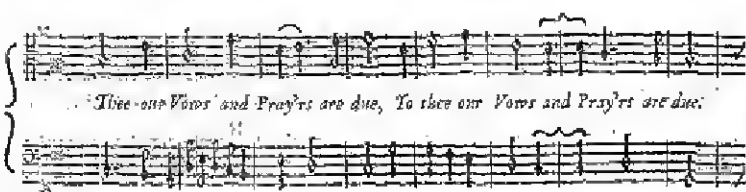
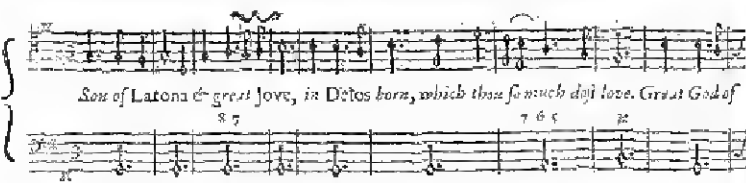
This hollow'd ground let us now tread, who is disl'd with sorrows or with blood, let all our Prayers be heard.

be

[12]



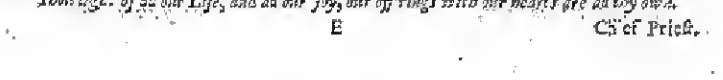
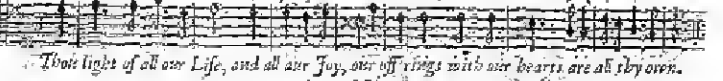
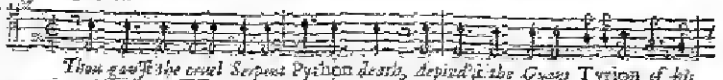
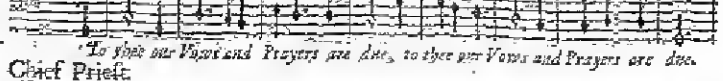
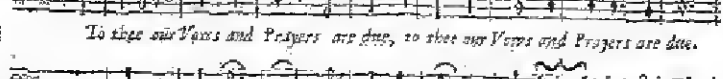
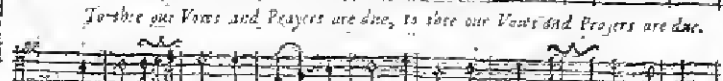
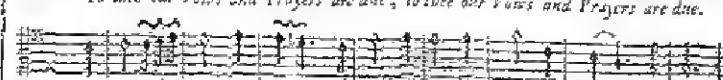
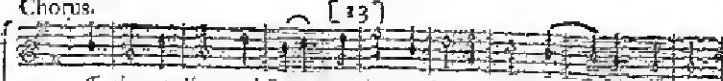
After a short Ceremony at the Altar, the Chief Priest goes on.



To

Chorus.

[13]

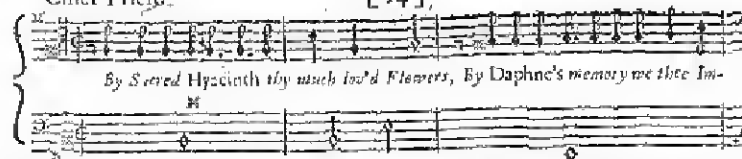


E

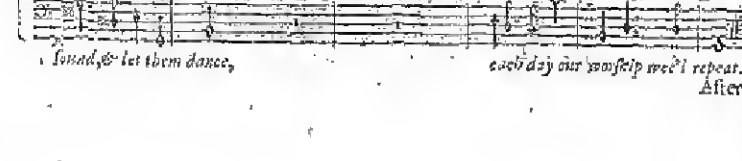
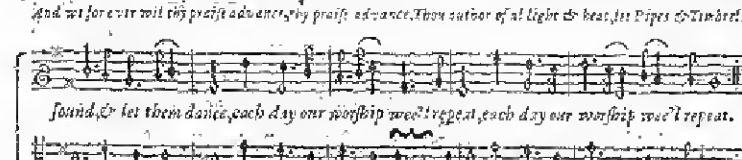
Chief Priest.

Chief Priest.

[14]

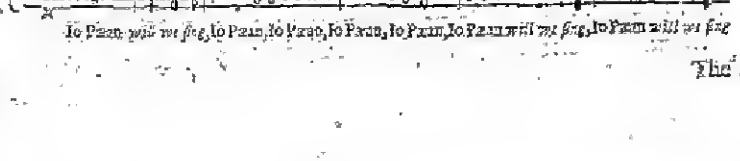
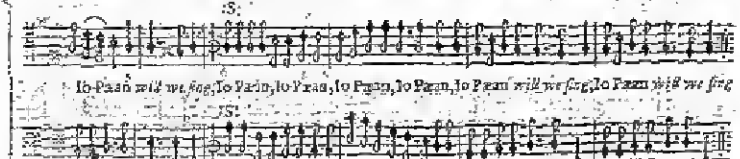
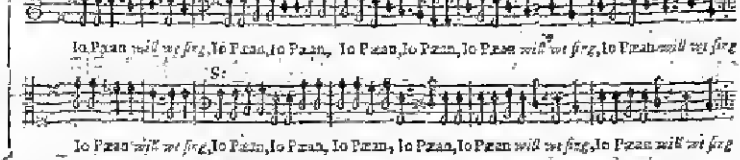
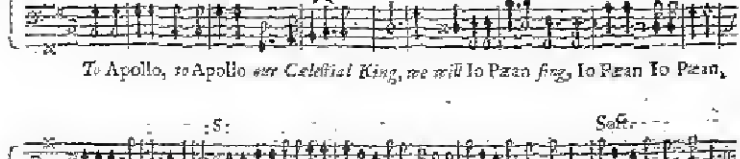
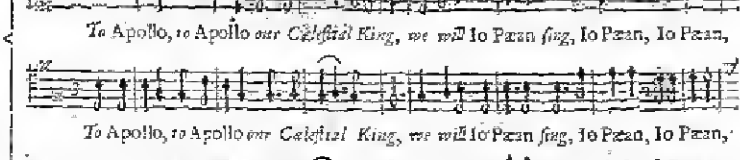


Chorus.



After a Dance of Priests with Cymbals, Bells, and Flambeaux, &c. The Chief Priest with his Attendants mingle with the Dancers, Singers, and Instruments in the following Song.

[15]



The Scene being changed to a Rocky Desert full of dreadful Caves and Cliffs; Two despairing Men, and Two despairing Women enter, and Sing as follows.

First Man.

Break, break distressed hearts, there is no cure for love, my mind's agonizing calm are.

First Woman.

Sighs which in other Passion vent, and give them ease when they lament, are but the

Second Woman.

Second Man.

Follow to my hot desire. And tears in me not quench, but nourish Fire. Nothing,

First Man.

nothing can allay my grief, or give my Passion a relief. Love is not like our earthly

Fire, for you may find the same, concealing does aware its desire, no opposition!

love

Two Women.

Love can tame. Despair in Love tenfold all pain; let hope will not return as

First Woman.

gain. In Hell there's no such misery as now oppress me; I thus one pang alone would

Second Man.

change for Sisyphus his stone. I would give sorrows which I feel, change for Lixion's

Second Woman.

wheel. The Vulture should on me for ever feed, rather than thus my heart for Love should

bleed. Oh Tortoise! for thy eternal Thing, I'm more on Earth than those in Hell ac-

First Woman.

Second Woman.

First Man.

Second Man.

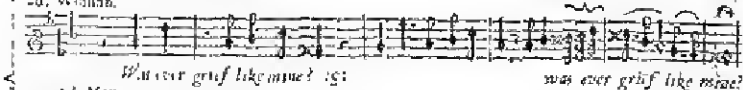
ough? Woe's grief like mine? like mine? like mine? like mine?

Chorus

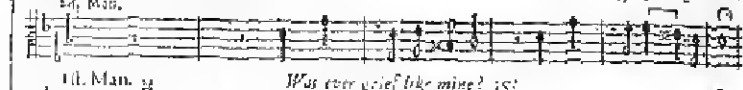
First Man.



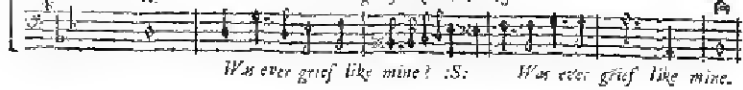
2d. Woman.



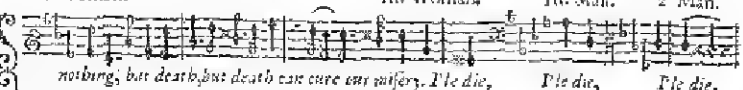
2d. Man.



1st. Man.



2d. Woman.

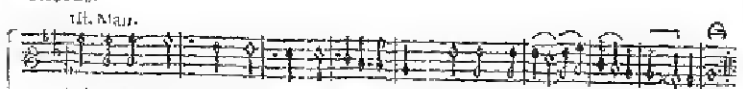


1st. Woman.

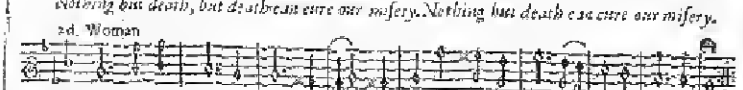
1st. Man.

2. Man.

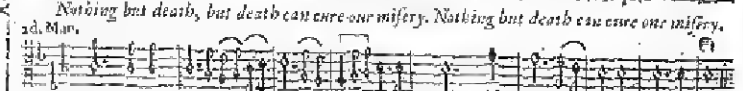
Chorus.



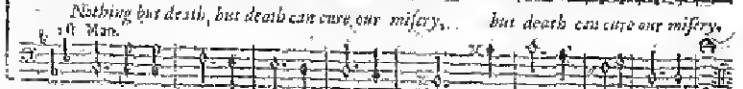
2d. Woman.



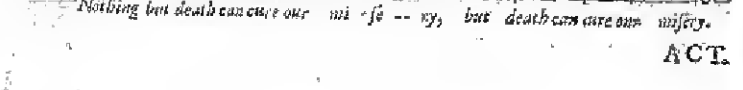
2d. Man.



1st. Man.



1st. Man.

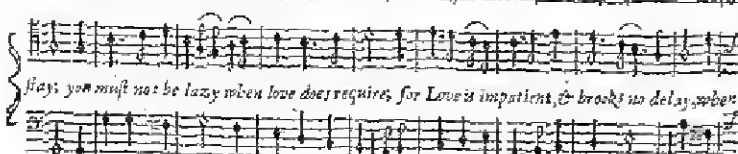


ACT.

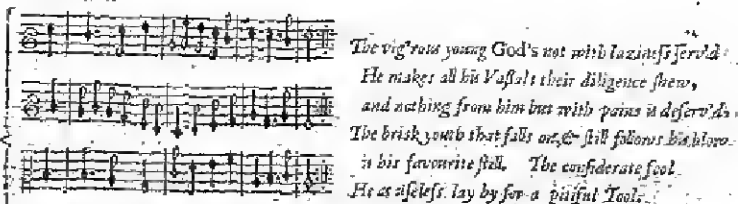
ACT. III.

The Scene is the Palace of *Cupid*, where (after a Dance by *Cyclops*) *Vulcan* enters, and sings the following Song with them.

Vulcan.



Retornello.



Retornello again, and then go on.

3d. Cyclops.

That I later is justify'd, and a better shall be made fit for his soul's Deity. But time makes us

Cholerick and apt to repine, and all's unpleas'd with us some W'm.

[illegible]

2. *Allegro.*

Boyd then, and hold to her wife, then let him redouble his blows; Nay, that is not so, but let

each take his wife; and twice as much they hear and see.

With ringing great Bards, &c.

Vulcan.
Ye slaves will you never from Drunkenness refrain?
Ulysses will catch you again.

4th. Cyclop.
Ulysses is a Dog, were he here he should find,
We'd frown him, and drink our selves blind

1st. Cyclop. 2^d. Cyclop 3^d. Cyclop. 4th. Cyclop.

Here, Harpel to you, Here Stroues to you, Of a tale each Cyclop his due to thee Strophes, Pyramus is the

G. Ounce.

Oinnes.

Retor.

Soft.



Vulcan.

Chor. and Retor. as before, and then go on.

Be gone, or great Jove will for Thunder-bolts stay,
The World grows so wicked each day.

2d. Cyclop.

He has less need of Thunder than we have of Wine,
We'll drink though great Jove should repine.

Cho. and Retor. again as before, and then go on.

The Song at the Tread of Cupid and Psyche.



Chorus.



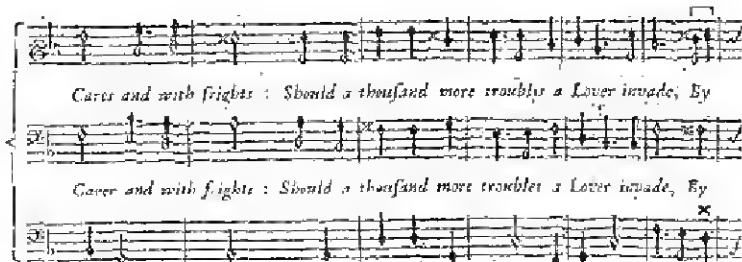
Soft.





Lover sighs and his tears are mixt with delights; But were he still pester'd with

Lover sighs and his tears are mixt with delights; But were he still pester'd with



Cares and with frights : Should a thousand more troubles a Lover invade, By

Cares and with frights : Should a thousand more troubles a Lover invade, By



One happy moment they'd fully be paid.

One happy moment they'd fully be paid.

The Chorus again as before, then go on.

Then



Then life not a moment but in pleasure employ it, for a moment once lost will

Then life not a moment but in pleasure employ it, for a moment once lost will



always be so; Your Youth requires Love, let it fully enjoy it, and pass on your

always be so; Your Youth requires Love, let it fully enjoy it, and pass on your



Chorus.

Nature as fast as will go, No mortal on earth ever wretched could prove, if still while they

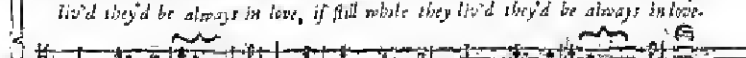
Nature as fast as will go, No mortal on earth ever wretched could prove, if still while they

No mortal on earth ever wretched could prove, if still while they

H


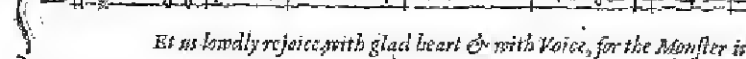


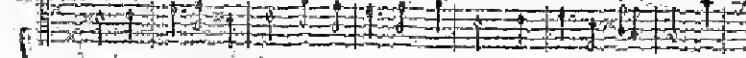

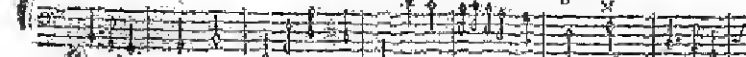


 liv'd they'd be always in love, If still while they liv'd they'd be always in love.

 liv'd they'd be always in love, if still while they liv'd they'd be always in love.

 liv'd they'd be always in love, If still while they liv'd they'd be always in love.

 liv'd they'd be always in love. If still while they liv'd they'd be always in love.

Song and Dance of the *Salij* sung in the principal Street of the City, near a Triumphal Arch, and accompanied in the Chorus with Kettle-Drums, Wind Instruments, Violins, &c.

1st. Singer


 Let us lowly rejoice with glad heart & with Voice, for the Monster is

 dead, and here is his head, for the Monster is dead, and here is his head, he's

 dead, and here is his head, for the Monster is dead, and here is his head, he's

 dead, and here is his head, for the Monster is dead, and here is his head, he's

 dead, and here is his head, for the Monster is dead, and here is his head, he's

 dead, and here is his head, for the Monster is dead, and here is his head, he's

 dead, and here is his head, for the Monster is dead, and here is his head, he's


Chorus.

Chorus.


 Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

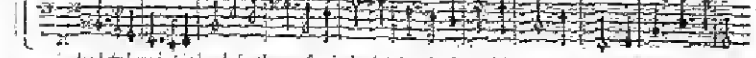
 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is

 dead, he's dead, & here is his head. Let us lowly rejoice with glad heart & with voice, for the Monster is


No more shall our Wives be afraid of their Lives, nor our Daughters by Serpents miscarry.

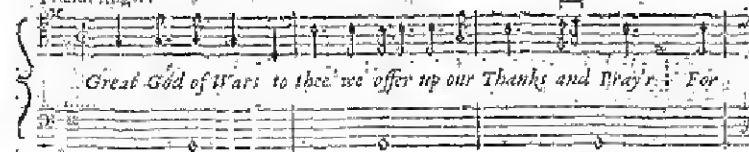
1st. Singer.

The Oracle then shall bestow them on Men, and they not with Monsters shall marry.

Chorus again as before, then go on.

Fin.

Prestal Song.



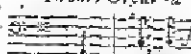
Chorus.



Thour't Great a-



Thour't Great a-



Thour't Great a-

Instruments.



Instruments.



Chorus.

[30]

'Tis thou that must to Armies give success, Thou that must Kingdoms
'Tis thou that must to Armies to Armies give success, Thou that must Kingdoms
'Tis thou that must to Armies, to Armies give success, Thou that must Kingdoms too
'Tis thou that must to Armies give success, Thou that must Kingdoms too

too with fifty bless, Thou that must bring, and then must guard their Peace.
too with fifty bless; Thou that must bring, and then must guard their Peace,
with 5 forty bless; Thou that must bring, and then must guard their Peace.
must safely bless; Thou that must bring, and then must guard their Peace.

Thou, Thou that must bring, & then must guard their Peace.
Thou that must bring, & then must guard their Peace.
Thou, Thou that must bring, & then must guard their Peace.
Thou, Thou that must bring, & then must guard their Peace.

While

[31]

After a War-like Dance, the Peafowl goes on.

While we to Stars his Praises sing, A Horse th'appointed Victims bring.

While Mars and Venus are meeting in the Air, &c. the following Symphony is Plaid.

Symphony.

Symphony.

[32]



Song

[33]

Song of VENUS and MARS.

Venus.



T

K

MARS.

Start,
 S *O much your Influence on me remains, that still I glory in my Chains: whatever you com-*
mand shall be a Sovereign law to me, whatever you command shall be a Sovereign law to me.
These sawcy Mortals soon shall see, what 'tis to disrespect your Deity? No show
how much for you I them despise; Since they with Venus dare contend. Ye powers of Hell
your Furies send, and interrupt their Sacrifice, and interrupt their

Ye

Venus.

Ye Powers of Hell your Furies send, and interrupt, interrupt their Sacrifice.
Sacrifice: Ye Powers of Hell your Furies send, and interrupt their Sacrifice.
and interrupt their Sacrifice.
and interrupt their Sacrifice.
 ACT. IV

ACT. IV.

The Scene is a stately Garden, &c.

1st. Voice.

L

Et old age in its Envy & Malice takes pleasure, in desires that's low, and in

2d. voice.

hoarding up Treasure, by desires seem wise, be still peevish and nice, and

3d. voice.

what they can't follow, let them rail at as Vice. Wise youth will in Wine & in

4th. voice.

Beauty delight, will reel all day and will sport all the night. For never to

love would be never to live, and love must from Wine its new vigour receive.

Chorus.

Chorus.

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

Soft.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

- 1st. Voice. How insipid were life without those delights,
In which lusty but youth spend their days and their nights,
2d. Voice. Of our nauseous dull being we too soon shou'd be cloy'd,
Without those bliss'ful joys which Fools only avoid.
3d. Voice. Unhappy Grave Wretches, who live by false measure,
And for empty vain shadows refuse real pleasure,
4th. Voice. To such fools while vast Jars on the wats are waiting,
Life's a tedious long journey without ever halting.

L

Chorus. To such Fools, &c.

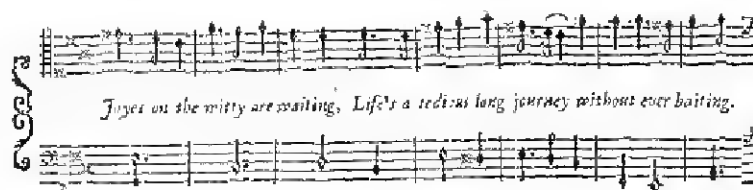
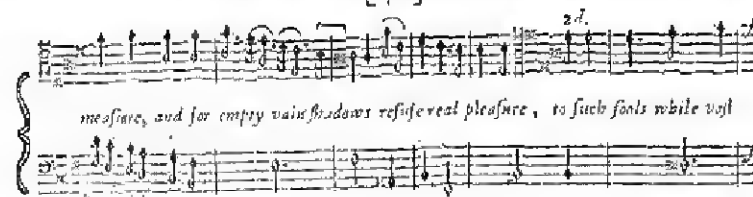
The same Song composed another way for Two Voices:

1st.
Et old age in its envy and malice take pleasure, in business that's forer and in
2d.
hoarding up Treasure, by dulness seem wise, be still peevish and nice, and what they can't
1st.
follow let them rest as we; Wise Youth will in Wine and in Beauty delight, will
2d.
Revel all day, and will sport all the night: For never to love would be never to live, and
Love must from Wine its new vigour receive.

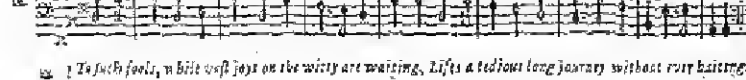
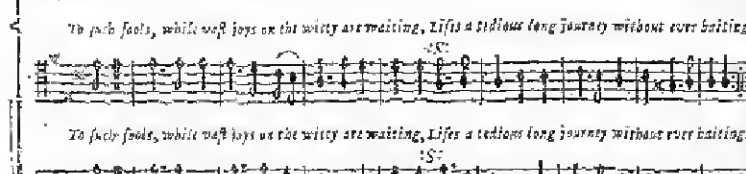
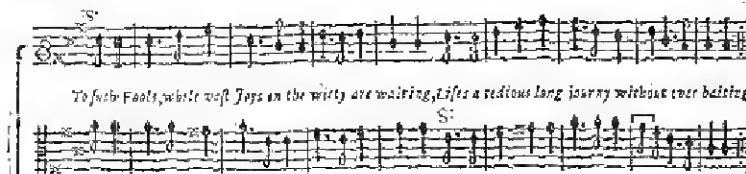
Chorus.

Chorus.

1st.
For never to love would be never to live, and love must from Wine its new vigour receive.
2d.
For never to love would be never to live, and love must from Wine its new vigour receive.
1st.
How insipid were life without those delights in which lusty hot youths spend their
2d.
days and their nights; Of our nanceous doll being we too soon shall be cloy'd, with-
out those bright Joy which fools only avoid, Unhappy grave wretches who live by false
measure,

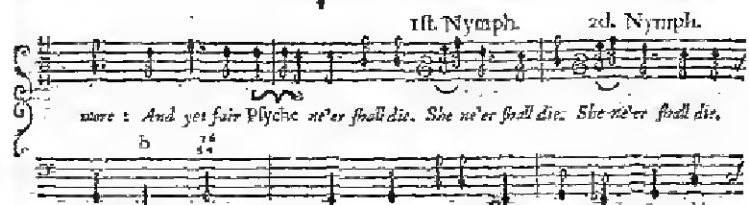
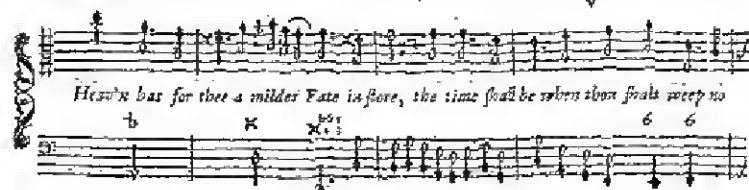


Chorus.



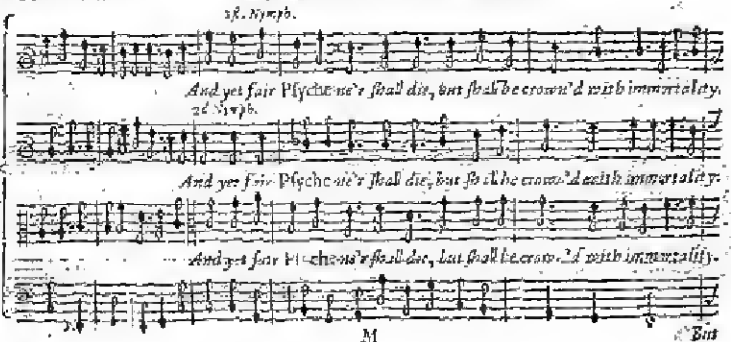
Song

Song of the God of the River, and two Nymphs, to PSYCHE, when she's going to cast her self into the River.



Retornello.

Cho. with Voices and Instruments.



[42]

Soft.

ty, but shall be crown'd, but shall be crown'd with immortality, but shall be crown'd
 but shall be crown'd with Im-mor-ta-li-ty. But shall
 But shall be crown'd with Im-mor-ta-li-ty. but shall
 But shall be crown'd with Im-mor-ta-li-ty.
 he crown'd with Im-mor-ta-li-ty.
 he crown'd with Im-mor-ta-li-ty.
 he crown'd with Im-mor-ta-li-ty.
 Venus approaches; from her anger fly, more troubles yet your constancy might try.
 But

[43]

But the happy minutes will ere long arrive, that will to you eternal freedom
 give, and yet fair Psyche ne'er shall die, She ne'er shall die, She ne'er shall die.
 1st. Nymph. 2d. Nymph.
 Retornello. Chorus as before.
 And yet fair Psyche, &c.
 And yet fair Psyche, &c.
 And yet fair Psyche, &c.
 And yet fair Psyche, &c.

Omit the Retornello at the end of the Chorus the last time.

ACT. V.

ACT. V.

Devils and Furies.

1st. Devil,

1st. Fury.

To what great distresses proud Physice is brought; On the brave mischiefs our

2d. Dev.

malice has wrought. Such actions become the black Subjects of Hell.

Our Great Prince of Darkness who e're will serve well,

3d Devil,

2d Fury,

must to all Mortals, nay Gods shew their spight, and in horrou & torments of
 4th Devil, 5th Fury,
 must to all Mortals, nay Gods shew their spight, and in horrou & torments of
 others

5th. Devil.

others delight, must to all Mortals, nay Gods shew their Spight.

6th. Devil.

others delight, must to all Mortals, nay Gods shew their Spight.

1st. Devil.

must to all Mortals, nay Gods shew their Spight.

must to all Mortals, nay Gods shew their Spight.

Chorus.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

And in horrou and torments of others delight, and in horrou and torments of others delight.

N

2d. Stanza.

2d. Stanza in Furies and Devils.

1st. Devil. 1st. Fury.

How cool are our Flames, and how light are our Chains, if our craft or our cruelty

2d. Devil. 2d. Fury.

Souls enough gains : In perpetual Howlings and Groans we take pleasures, Our joys by the

3d. Devil. 3d. Fury.

Torments of others we measure. To rob Heav'n of the fair is our greatest delight, To

4. Fury.

To rob Heav'n of the fair is our greatest delight : To

darkness seducing the Subject of light. To rob Heav'n of the fair is our greatest delight.

darkness seducing the Subject of light. To rob Heav'n of the fair is our greatest delight.

1st Devil.

To rob Heav'n of the fair is our greatest delight.

Cho. us

The Six part Chorus again with these words, (viz.)

To Darkness seducing the Subject of Light.

1st. Devil. 1st. Fury.

How little did Heav'n of its Empire take care, let Pluto take the rich, wily, and

2d. Devil. 2d. Fury.

fair, whilst it dith for its self Fools & Monsters preserve, the blind, ugly, and poor, and the

3d. Devil. 3d. Fury.

Cripple reserve. Heav'n all the worst Subjects for it self does prepare, and leaves all the

4th. Devil.

Cripple reserve. Heav'n all the worst Subjects for it self does prepare, and leaves all the

5th. Devil.

left for the Prince of the Air. Heav'n all the worst Subjects for it self does prepare.

6th. Devil.

left for the Prince of the Air. Heav'n all the worst Subjects for it self does prepare.

7th. Devil.

Heav'n all the worst Subjects for it self does prepare.

Six part Chorus again as before with these words, (*viz.*)

And leave all the best for the Prince of the Air.

Pluto and Proserpine.

PLUTO.

R

Refrain your Tears, you shall no Pris'ner be, Beauty and Innocence in Hell are

free. There Treasons, Murders, Rapes, and Thefts, that bring Subjects to th' Infernal King.

You are no Subjects of this place! A God must you embrace: From Hell no Heav'n you

must transferr'd be, where you shall live and love, where you shall live and love, and love,

and

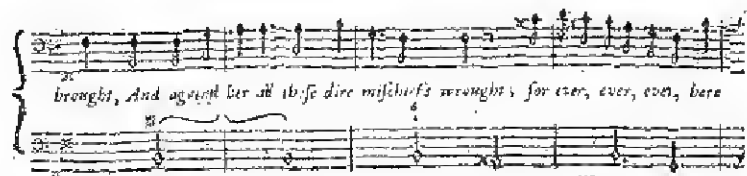
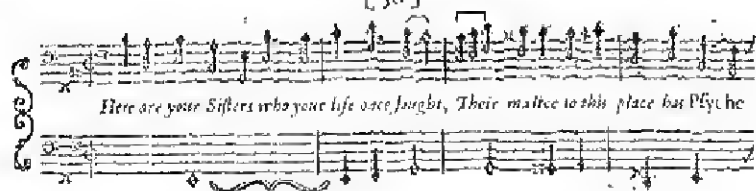
and love to all eternity. Psyche draw near, with thee this present take, which giv'n to

VENUS shall thy peace will make: of Beauty's is a treasury Divine, and you're the messenger

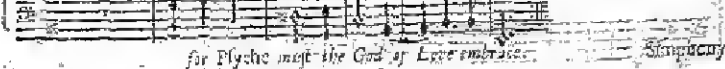
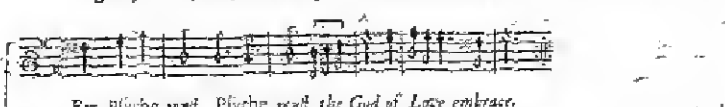
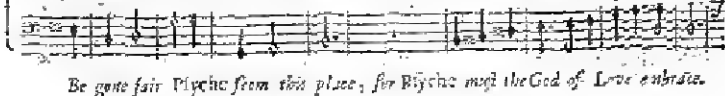
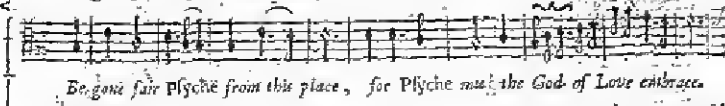
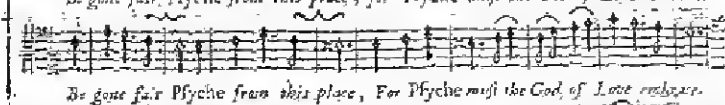
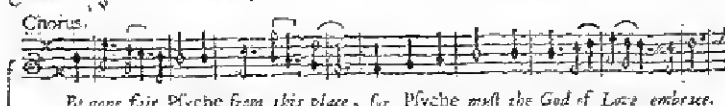
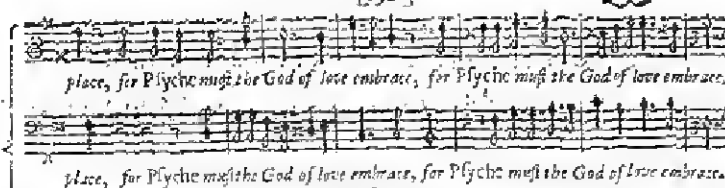
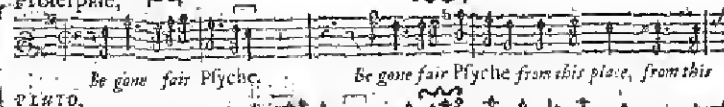
she did design. . . . Let beauty this will soon restore, and all defects repair: Mortals will

now refresh her beams adore, and ease her pains of jealousy and pain, and jealousy to ease

No beauty that has this can e're despair, no beauty that has this can e're despair.



Proserpine,



Finis

Symphony at the Descending of Apollo and the Gods.

Apollo.

APOLLO,

Assemble all ye Heavenly Loves, let the God of Love infuse your heart with his celestial
Fire; the God of Love's a happy lover made; his ravishing delights shall never fade.

Cho.

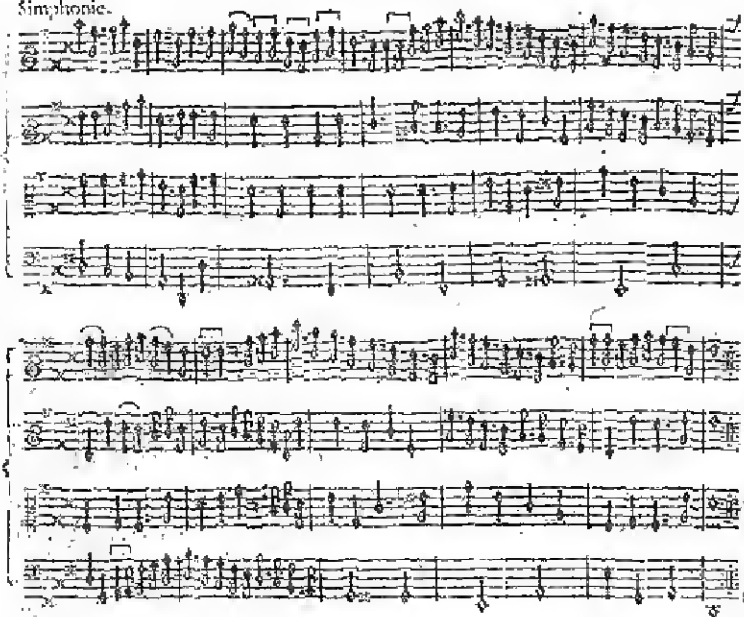
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.

APOLLO

Come Lovers from the Elysian Groves and co-mingle with these Heavenly Loves.

Simpson

Symphonie.

Apollo. *Begin this on the close note.*

Play the Symphony again, and then go on.

Apollo.



Symphonie as before, making the close Note a Minus.

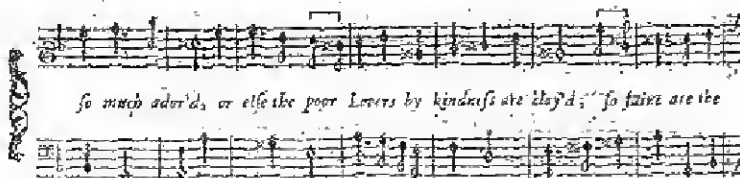
Apollo.

Apollo.

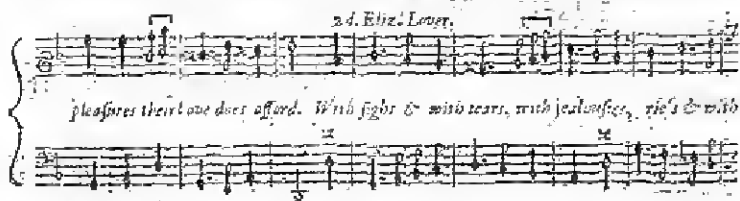


Chorus again as before, and then go on.

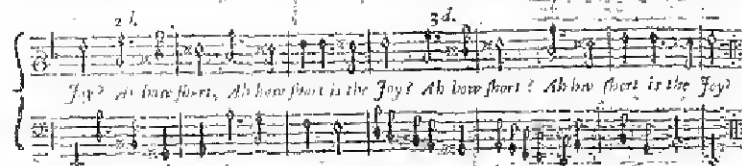
1st. Eliz. Lover.



2d. Eliz. Lover.

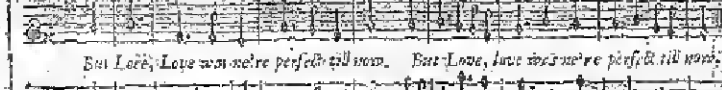
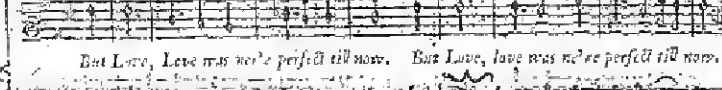
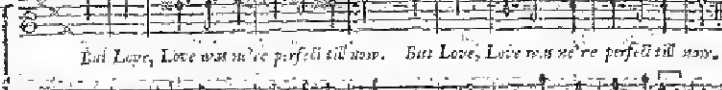
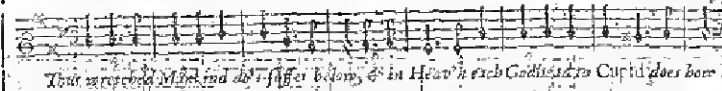
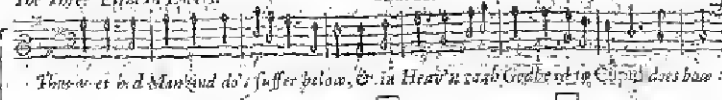


3d Ed. 1st

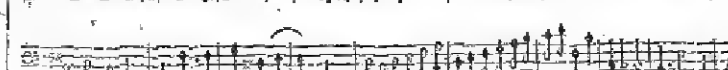
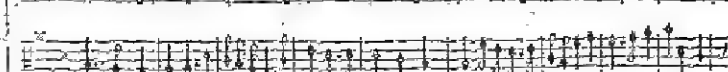


The Three Lovers.

Chorus.



Symphony at the descending of Jupiter, Cupid and Psyche.





After a Dance of the Elizian Princes,
MARS sings as follows.



Behold the God of mighty power, we all have



felt, and all adore. To him I all my Triumphs owe, To him my Trophies I must

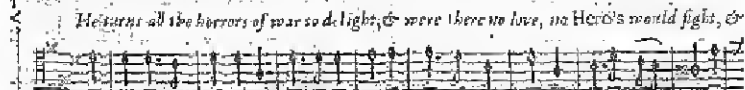


yield; He makes Victorious Monarchs bare, and from the Conquerour gains the field.

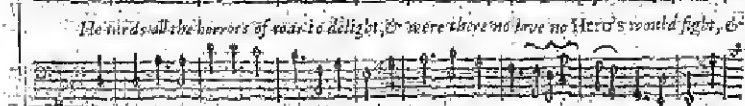
Chorus.



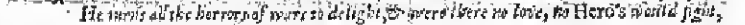
He turns all the horrors of war to delight, & were there no Love, no Hero's would fight, &



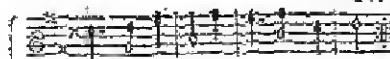
He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &



He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &



He turns all the horrors of war to delight, & were there no love, no Hero's would fight,



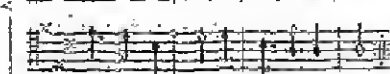
Play the Chorus for a Return,
then go on upon the Close Note.

were there no Love no Hero's would fight.

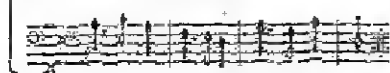


MARS.

Honour to Battle gives, then on,
Honour brings Power when War is done.
But who would venture Life for Power?
Only to govern dull Mankind?
To Women, Women they adore!
For Beauty they these dangers find.



CHORUS.



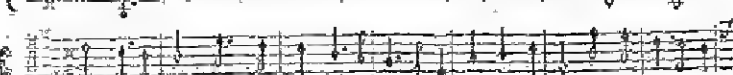
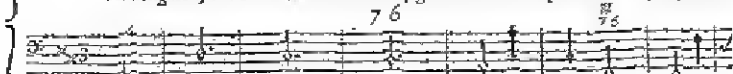
No Princes the toils of ambition would prove,
or dominion would prize if it were not for Love
Or Dominion, &c.

Play the Chorus again for a Return, then go on, on the close Note.

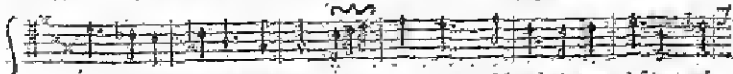
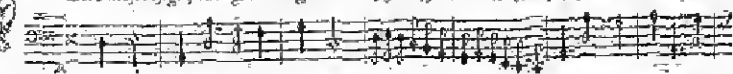
Bacchus.



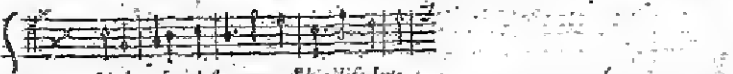
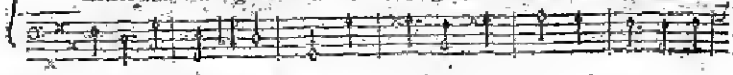
He delights of the Bottle, & the charms of good Wine, to the power & the pleasures of



Love must resign, though the night in the joys of good drinking be past, the debauchery but



all the next morning will last; But Loves great debauch is more lasting and

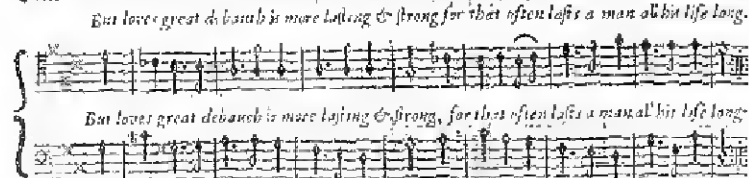


for that often lasts a man's life long.



Chorus.

1166



But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

But this great debauch is more lasting & strong, for that often lasts a man all his life long.

Play the Chorus again for a Rictornello, then go on to the Tune of the former Samba.

Bacchus. Love and Wine are the Bands that fasten us to
The World but for those in confusion would fall.
Were it not for the pleasure of Love and good Wine,
Mankind for each trifle their lives would resign.
They'd not value dull life, nor would live without thinking;
Nor would Kings rule the world, but for Love and good drinking.

Chorus. *They'd not, &c. Nor wound not, &c.*

Reconquista.



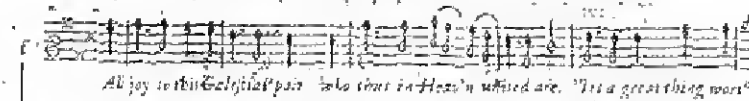
Apollo.



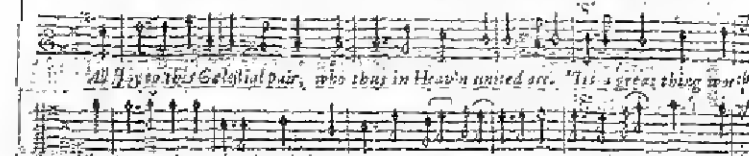
Grand Chorus and Dance with all the Instruments.

[61]

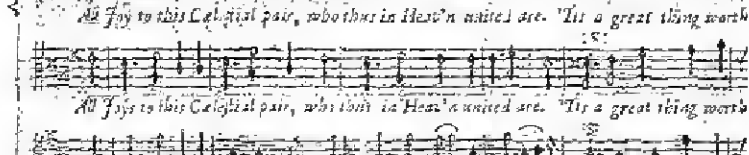
Grand Chorus and Dance, with all the Instruments.



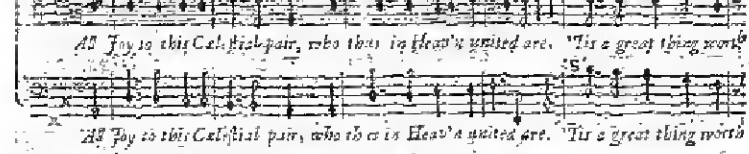
All joy to this Galilee's part, who thus in Hazen's arms are. 'Tis a good thing more



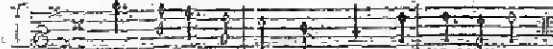
All these celestial pair, who thus in Heaven united are. 'Tis a great thing worth



It says to this Catholic pair, who don't in 'Heav'n' unite. 'Tis a great thing worth



5 Joy to this Cuckold pair, who thus in Heaven's united are. 'Tis a great thing worth



Head's design, to make Love's Power with Beauties [syn.]



How'ns deign, to mine Loves's Pow'r with Beauties join.



Heaven's design, to strike Love's Pow'r with Beauties' gun.



Heaven's design, to make Love's Power write Beautie's joys.



Heaven's design, to make Love's Power, with Beauty join.



Heaven's designs to make Love's Pow'r with Beauties join.

FLN'S

2

The Instrumental Musick used in the
TEMPEST.

The First Musick.

I Introduction.

Galliard.

[64]



Gavot.



The end of the First Musick.

- The

[65]

The Second Musick,



[68]

Handwritten musical score on page 68. The page contains two systems of staves. The first system consists of four staves with musical notation, including various note values and rests. The second system also consists of four staves, continuing the musical piece. The notation is in a historical style, possibly 18th or 19th century.

[69]

L I L K

Handwritten musical score on page 69. The page contains two systems of staves. The first system consists of four staves with musical notation, including various note values and rests. The second system also consists of four staves, continuing the musical piece. The notation is in a historical style, possibly 18th or 19th century.

The end of the second Musick.

Curtain Tune in the *TEMPEST*,

soft.

loud.

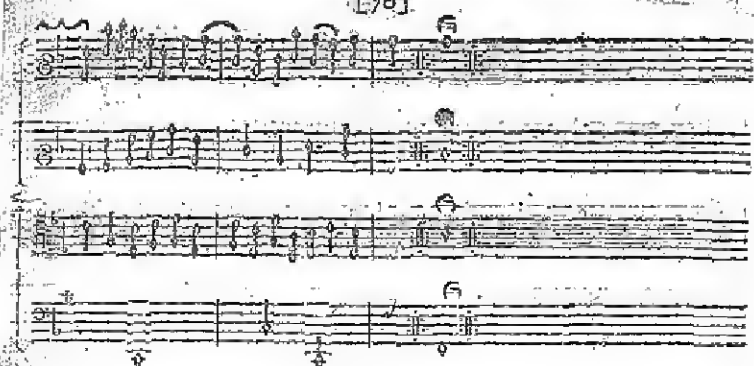
loud by degrees,

Violent,

[69]

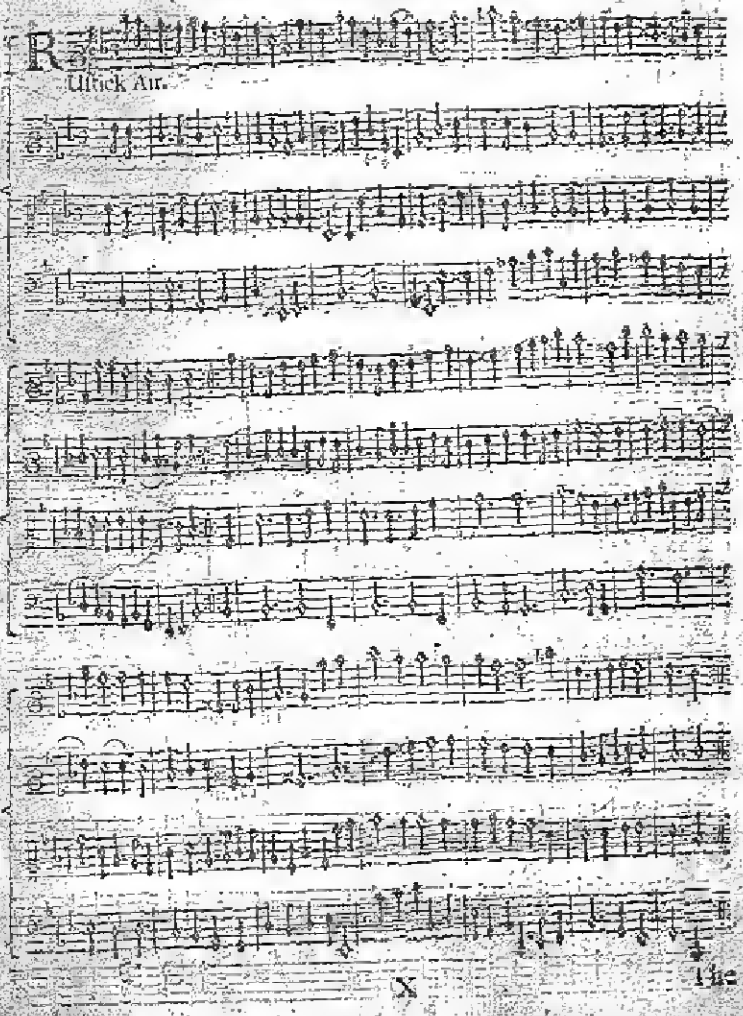
soft. *loud.*

soft and slow by degrees,



The

The First Act Tune

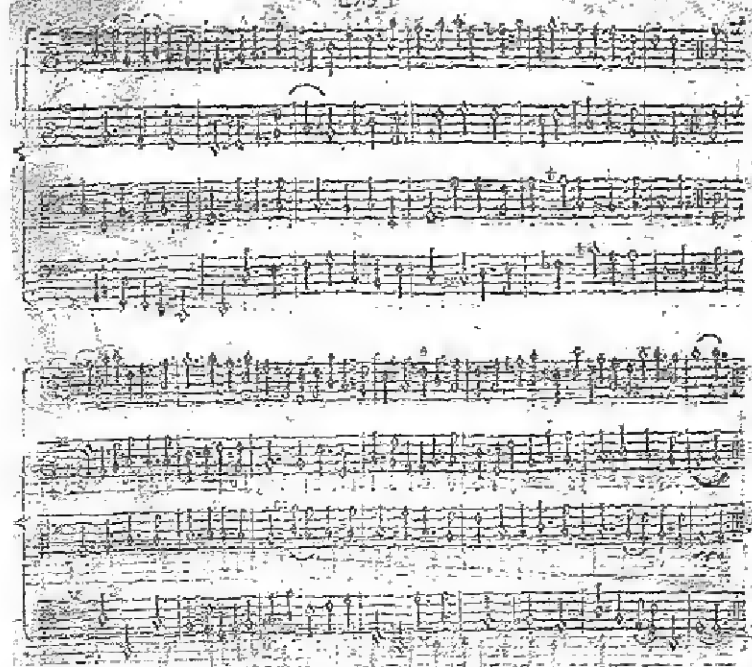


The

The Second Act Tune,

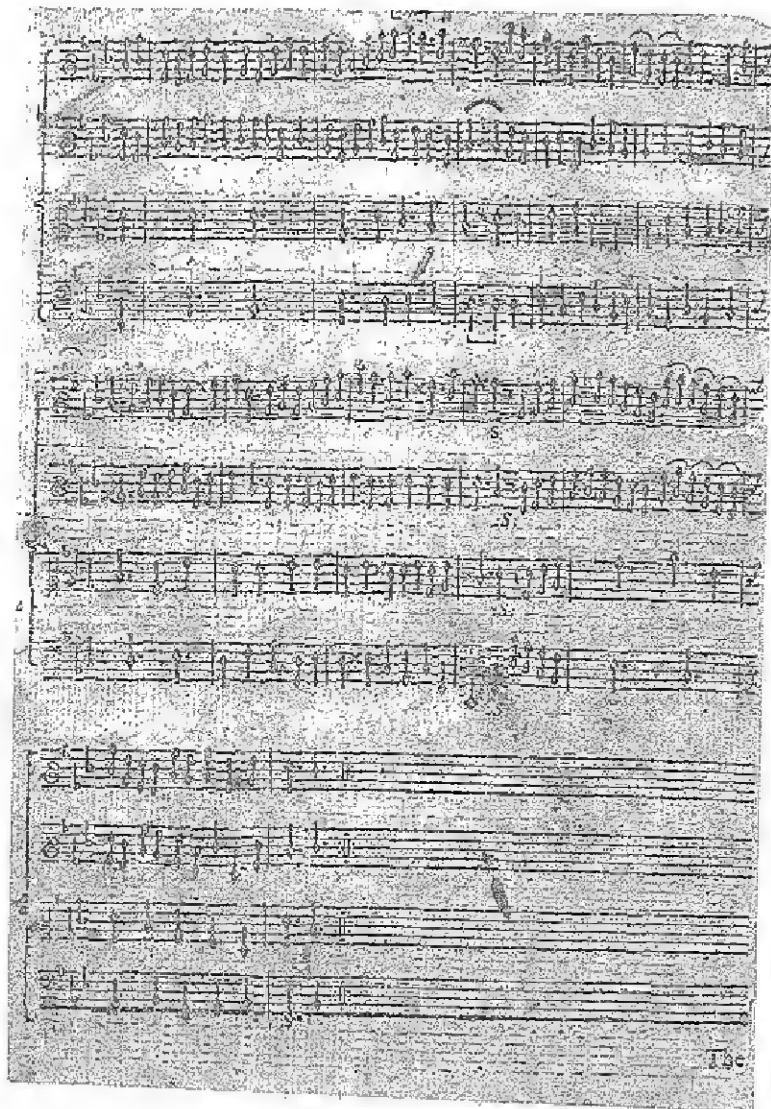


The Third Act Tune,



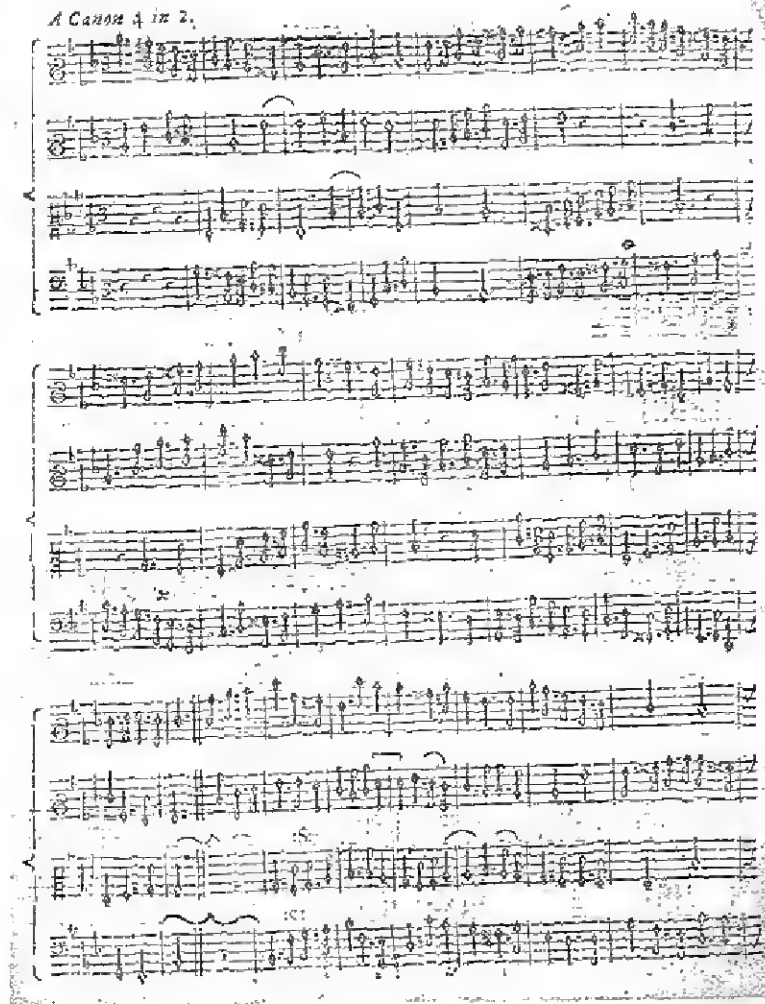
The Fourth Act Tune,





The Conclusion;

A Canon 4 in 2.



A handwritten musical score on the left page of an open manuscript. The score consists of ten staves of music, arranged in two groups of five. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is dark and the paper shows signs of age and wear. The right page of the manuscript is blank.

— F I N I S —

